

Walker, Nathan ORCID:

<https://orcid.org/0000-0001-8419-9018> (2019) Brooch Score:  
Drawing with the Mouth by Hand. Mantis: A Journal of Poetry,  
Criticism and Translation (17). pp. 202-205.

Downloaded from: <http://ray.yorks.ac.uk/id/eprint/3822/>

The version presented here may differ from the published version or version of record. If you intend to cite from the work you are advised to consult the publisher's version:

Research at York St John (RaY) is an institutional repository. It supports the principles of open access by making the research outputs of the University available in digital form. Copyright of the items stored in RaY reside with the authors and/or other copyright owners. Users may access full text items free of charge, and may download a copy for private study or non-commercial research. For further reuse terms, see licence terms governing individual outputs. [Institutional Repository Policy Statement](#)

# RaY

Research at the University of York St John

For more information please contact RaY at [ray@yorks.ac.uk](mailto:ray@yorks.ac.uk)

**Nathan Walker**

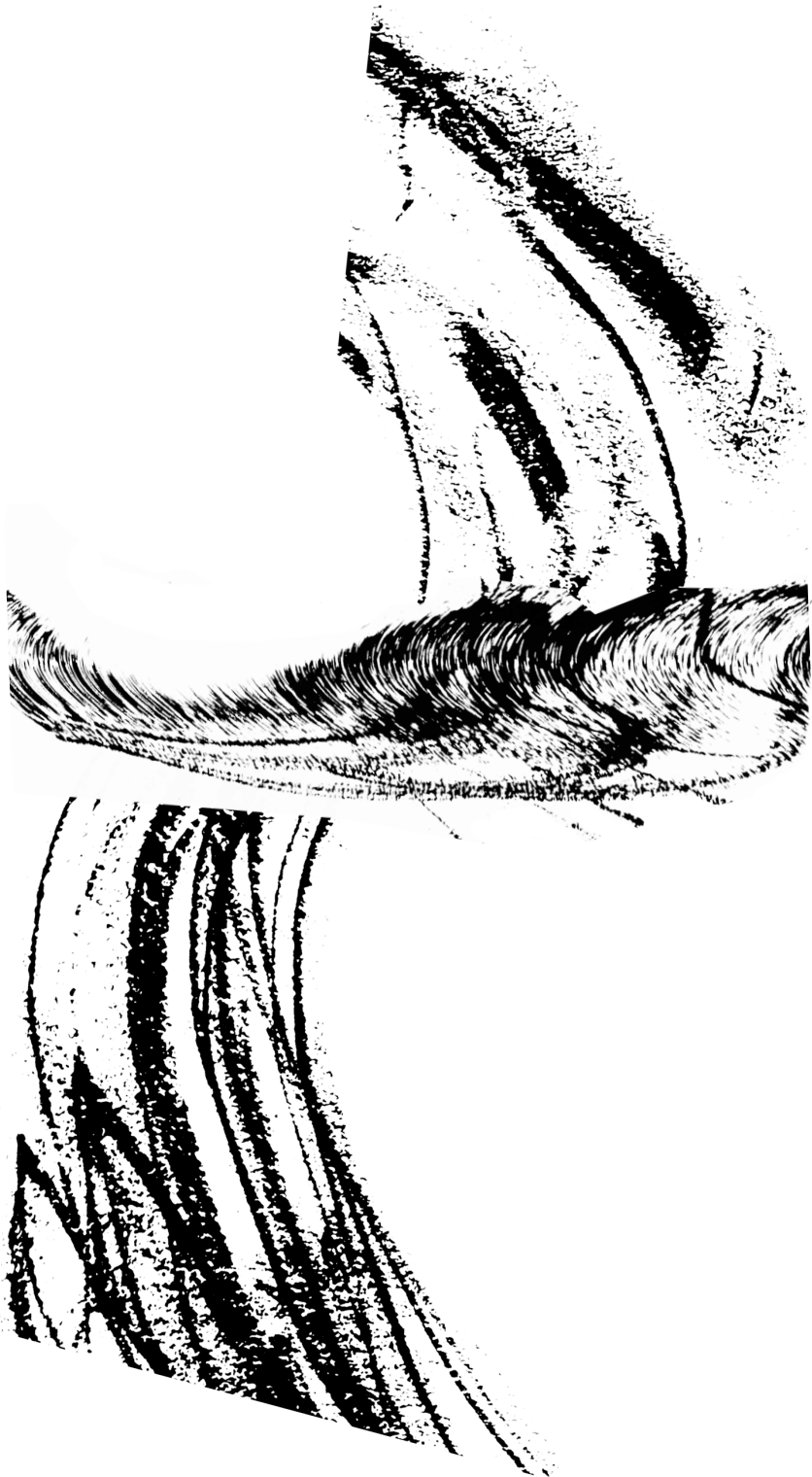
## **Brooch Score: Drawing with the Mouth by Hand**

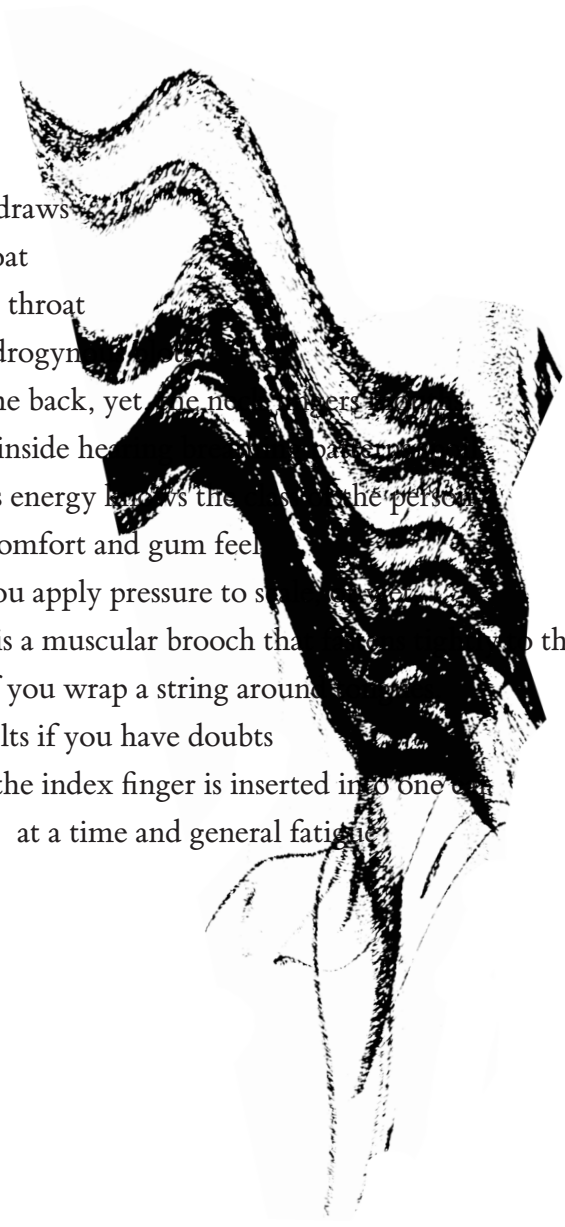
**Carbon:** I found an envelope containing a ream of old carbon paper that had not perished (or been opened) in many years. Some of the carbon paper had previously been used with a typewriter, this was evident from the indentations of letters which were visible on both sides of the carbon paper. The paper was thin, possibly 60gsm, not more than 80gsm, and the matte side was so dark and heavy that it moved fluidly; somewhere between silk and magnetic cassette tape.

**Tape:** I had already recorded vocal explorations of sounds and occasional words in my studio onto cassette tape. I decided to make a visual record of these sounds using the carbon paper as a suitable conductor. I wanted to translate from the mouth to the cassette tape, and then from the cassette to my ear, and my ear to my hand, and my hand to the paper. I placed the black carbon paper on top of sheets of white paper around me on the ground so that I could reach them all in turns without moving from my seat. Five carbon sheets were around my body as I sat on the floor. With my eyes closed I used my hands to translate what I heard into marks.

**Marks:** Carbon paper smudges and leaves traces and marks of pressure and movement. It keeps a record of whatever it comes into contact with. What emerged on the paper were black lines, slippery shapes, and fingery prints of little mouths. I discovered, to my surprise, that I had been drawing: This drawn sound. Sounds drawn from the mouth by the hand. The marks needed a structure in order to be understood and so I cut them out with scissors and arranged them on the flat-bed scanner in an intuitive way. The scans emerged as the score.

**Score:** A brooch or pin, button or patch. This score attaches itself to the body. I ask the body to give it air.





a feeling of spoke withdraws  
wreaths on a spray float  
age i like to call the throat  
the marshes is androgynous  
established to the back, yet the neck is  
little mouths inside her  
crane excess energy knows the person  
controls comfort and gum feel  
when you apply pressure to skin  
there is a muscular brooch that  
or if you wrap a string around  
bolts if you have doubts  
the index finger is inserted into one ear  
at a time and general fatigue

